

Watercolor Boot Camp with Christopher Leeper

This 3-day workshop explores the essential skills necessary to increase your success with watercolor. Each day there will be demonstrations, lectures and lots of exercises. Participants will paint a lot but finished paintings are not the goal. The goal is to make you a more confident painter by improving your skills. This workshop will benefit all experience levels.

Day 1 – Drawing, design, value

It is essential to have a good drawing and design before you ever touch brush to paper. No painting on this day. You only need a pencil and sketchbook.

Day 2 – Paint and water, brushwork, value

The first washes that you put on the paper can often decide your painting's fate. We will start with one color and thru a series of exercises we will improve our brushwork and handling of the medium. We will also continue our discussion of the importance of value in our paintings.

Day 3 – Color mixing

Understanding color's intensity, temperature, value and how they relate to the color wheel makes you a more efficient and successful painter. Lots of demos, discussion and color exercises will make the participant a "color master."

Supplies List: **supplies in RED must be used to get the most out of this workshop.**

Paper- **Good quality paper;** 100% rag, Arches, Fabriano, Waterford or Kilimanjaro. 140 lb, several quarter (11x15) sheets are fine. You can also use a watercolor block if you like.

Brushes – a variety of standard **watercolor brushes** (rounds and flats) (synthetic or squirrel/sable) Many paintings can be completed with just a couple brushes. An acceptable set might be: #10 or #12 round and a ½ inch flat.

Paints – A basic split primary palette of professional grade colors

There are many professional grade paints that are very good. Examples include, Winsor & Newton, DaVinci, Holbein, Maimeri, M. Graham to name a few. I use Daniel Smith. Avoid Winton, Academy, Reeves and Van Gogh.

The key to a good watercolor palette is having warm and cool colors within your primary palette and then supplementing those colors with earth tones and secondary colors. We will only use the split primary palette in this workshop.

YELLOWS

(One cool yellow) i.e., Cadmium Yellow Light or Pale, Auerolin, Winsor Yellow, **Hansa Yellow Light**

(One warm yellow) i.e., **New Gamboge**, Indian Yellow

REDS

(One cool red) i.e., Rose Madder, **Quinacridone Red**, Winsor Red, Permanent Rose, Madder Lake Light, Alizarin Crimson

BLUES

(Cool) Thalo Blue

(Warm) Ultramarine Blue

(Neutral) Cobalt Blue

Bold colors are what I use on my palette.

Other equipment: If not using a block, a board to tape your paper, masking tape; wide mouth container(s); large watercolor palette; kneaded eraser; pencil and a sketchbook (@9x12 or larger)